



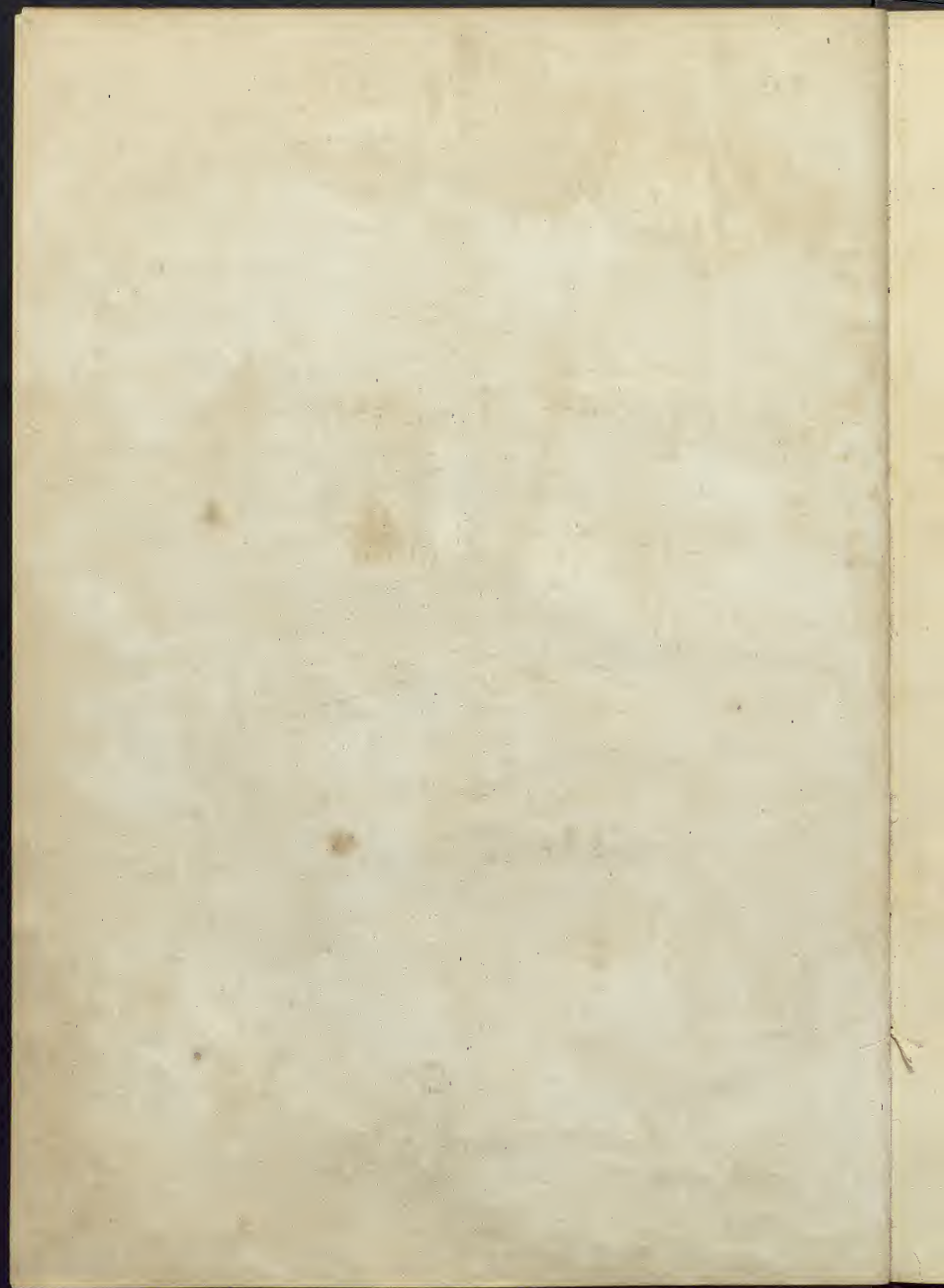
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CALM THY SLEEP,

A Ballad,

By

THOMAS MOORE, ESQ.^{RE}

Ent. Sto. Ball.

Price 2^d

LONDON,

PUBLISHED BY CRAMER, ADDISON & REALE,

201, REGENT STREET.





CALM THY SLEEP.

Thomas. Moore, Esq.^r

WITH FEELING.

VOICE.

PIANO

FORTE.

Left Hand

p

f

ped.

** ped.*

Calm thy sleep as

p

** ped.*

in - - fant's slum - - bers! Bright as an - - gel thoughts thy dreams!

1529

May each joy the hap - piest num - bers Shed o'er thee their

min - gled beams. Or if, where Plea - sure's wing hath gli - ded,

There e - ver must some pang re - main,. Still be thy lot with

me di - vi - ded, Thine all the bliss and mine the pain!
cres

Thine all the bliss and mine the pain!

dim. *p* *ped*

*** *ped*

dol ***

Day and night my thoughts shall ho-ver Round thy steps where -

e'er they stray; As, though dark clouds his i - dol co - ver,

Fondly the Per - sian tracks its ray. If this be wrong,

if Heav'n of-fended, In those bright eyes its ri-val see,

Then be my vows be - tween ye blended, Half breath'd to heav'n and

half to thee, Half breath'd to heav'n and half to thee.

cres

dim. *p*

ped

pp

ped

*

9

IF THOU WOULDST HAVE ME SING & PLAY,

A Ballad

By

THOMAS MOORE, ESQ^{RE}

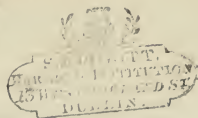
Ent. Sta. Hall.

Price 2^d

L O N D O N,

PUBLISHED BY CRAMER, ADDISON & BEALE,

201, REGENT STREET.



IF THOU WOULDST HAVE ME SING & PLAY.

T. Moore, Esq.

MODERATO.

VOICE.

PIANO

FORTE.

p

ff

thou would'st have me sing and play, As once I play'd and sung, First

take this time-worn Lute a-way, And bring one freshly strung. Call

back the time when Pleasure's sigh First breath'd a-mong the strings; And

Time him-self, in flit-ting by, Made mu-sic with his wings. Take,

take the worn-out Lute a-way, And bring one new-ly strung, If

thou would'st have me sing and play, As once I play'd and

sung.

mf

pp

But how is this? though new the Lute, And shining fresh the chords, Be...

neath this hand they slumber mute, Or speak but dreamy words. In

vain I seek the soul that dwelt With_in that once sweet shell, Which

told so warm...ly what it felt, And felt what nought could

tell. Oh ask not then for Passion's lay From lyre so cold...ly

strung; With this I ne'er can sing or play, As once I play'd and

sung.
mf

First system of musical notation, featuring a treble and bass staff. The key signature is one sharp (F#). The music begins with a treble staff containing a whole rest, followed by a series of eighth and sixteenth notes in the bass staff. A piano (*p*) dynamic marking is present.

Second system of musical notation, featuring a treble and bass staff. The lyrics are: "No bring that long-loved lute a gain, Though chill'd by years it be, If". The music continues with eighth and sixteenth notes in both staves.

Third system of musical notation, featuring a treble and bass staff. The lyrics are: "thou wilt call the slumbring strain, 'Twill wake a gain for thee. Though". The music continues with eighth and sixteenth notes in both staves.

Fourth system of musical notation, featuring a treble and bass staff. The lyrics are: "Time have froz'n the tuneful stream Of thoughts that gush'd a long, One". The music continues with eighth and sixteenth notes in both staves.

look from thee like summer's beam, Will thaw them in...to song. Then

give, oh give that wakening ray, And, once more blithe and young, Thy

bard a...gain will sing and play, As once he play'd and

sung.

mf *cres:*

f *p*

THE ANGEL'S WHISPER,

No. 4.

OF

THE SONGS OF THE SUPERSTITIONS
OF
IRELAND.

Sung by

MISS ASHE

also by

MR J. RUSSELL.

Written & Composed

BY

SAMUEL LOVER ESQ^r

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.. 4. THE ANGEL'S WHISPER	2.
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.. 6. THE FAIRY TEMPTER	2.



THE ANGELS' WHISPER.

(A Superstition, of great beauty, prevails in Ireland, that
when a Child smiles in its sleep, it is "talking to Angels.")

Written and Arranged by S. Lover Esq.

ANDANTE.

VOICE.

molto espressione.

PIANO.

FORTE.

A ba - by was sleeping, Its mother was weeping, For her

husband was far on the wild raging sea, And the tempest was swelling, Round the

f *Cres.*

ad lib.

fisherman's dwelling, And she cried, "Dermot darling, Oh come back to me"

colla voce.

Her beads while she number'd, The ba-by still slumber'd, And

smild in her face as she bended her knee, "Oh bless'd be that warning, My

child, thy sleep adorning, For I know that the angels are whispering with thee."

colla voce.

"And while they are keep-ing Bright watch o'er thy

pp

sleep-ing, Oh pray to them soft-ly, my ba-b-y with me, And

say thou wouldst ra-ther, They'd watch o'er thy Fa-ther, For I

colla voce.

know that the an-gels are whispering with thee.

pp

The dawn of the morning, Saw Der-mot re-turn-ing, And the

wife wept with joy her babe's fa-ther to see, And close-ly ca-

ressing Her child, with a blessing, Said "I knew that the an-gels were

whis-pering with thee?"

THE GYPSEY'S WILD CHAUNT.

BALLAD

Sung by

MRS WAYLETT.

in the Opera of

LO ZINGARO.

at the

Theatre Royal, English Opera,

The Poetry by

H.R. ADDISON ESQ.

(2nd Dragoon Guards)

Composed & Dedicated

TO

MISS TODD,

BY

ALEXANDER LEE.

Ent. Sta. Hall.

Printed.

Pr. 2/-

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The Gypsey's Wild Chaunt .

ALLEGRO

MODERATO

The musical score is written for piano and voice. It begins with a treble staff containing whole rests for four measures. The piano accompaniment starts in the second measure with a melody in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'ALLEGRO' and 'MODERATO'. The score includes dynamic markings: *gr a*, *cres*, *ff*, *dim*, and *ff*. The lyrics are: 'Sound, sound, the Tam...bou...rine, Welcome now the Gypsey star;'. The score is written in 2/4 time and the key signature has three sharps (F#, C#, G#).

Strike, strike, the Mandoline, and the light Gui... tar :

When the moon is beam...ing bright, The

Gyp...sies dance, the Gyp...sies dance; 'Neath the moon... beam's

glitt?...ring ray, Now their fi...gures glance : See, see, they

trip a...long, o'er the green o'er the green; List, list, the

pp.....*cres*.....*ff*
cheerful song, to the merry merry merry merry merry merry merry merry

dim.....*f*
merry merry merry merry Tambourine

ff *pp* *ff*

Sound, sound, the Tam...bou...rine, Welcome now the Gypsey star;

Strike strike the Mandoline, And the light Gui...tar :

Dancing at the mid...night hour, On the sands on the sands;

Tho' the tempest dark may lour, Are seen the Gypsey Bands :

See, see, they trip a...long, O'er the green, o'er the green, List list the

cheerful song, To the merry merry merry merry merry merry merry merry

merry merry merry merry Tambourine

33
NO TEAR WAS IN HER EYE.



The Poetry by
A. H. HALIDAY.
The Music Composed by
FRANCIS ROBINSON.
OF DUBLIN.

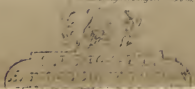
Ent. Sec. Mus.

London.

Price 2/

Pub^d by D. Almaine & C^o. Scho. Sq.

Printed by W. H. Stirling, Wellington, N. Zealand



NO TEAR WAS IN HER EYE.

The Words by A. H. HALLIDAY Esq. Composed by F. ROBINSON.

VOICE.

PIANO
FORTE.

The musical score is written for voice and piano. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first system shows the voice part with a whole rest, followed by the piano accompaniment. The piano part features a series of chords and moving lines in both hands, with a dynamic marking of *p* (piano). The second system continues the piano accompaniment, with a dynamic marking of *ppz* (pianissimo). The third system introduces the vocal melody with the lyrics "No tear was in her eye As she". The piano accompaniment continues beneath the voice. The score includes tempo markings: *Lento* and *Tempo*.

saw her lo...yer go To win the doom...ed

strife, Or die a...gainst a ruth...less foe.

pp She strove to say a... dieu, But for
pp

No tear was in her eye.

grief she could not speak; Her brow was damp with

chil...ly dew, And death...ly pale her cheek.

Ad lib:
She did not e...ven weep When they
Tempo
No tear was in her eye.

said that he was slain, But her eyes were ne...ver

lull'd by sleep - She ne...ver sigh'd a...gain.

Her words were strange and light, And

No tear was in her eye.

eer a moon went round, They made her grave at

dead of night, And not in ho...ly ground.

LONDON

PUBLISHED BY DALMAINE & CO

Where may be had the Celebrated Ballad of

THE OLD IRISH GENTLEMAN, the Music by ALEXANDER LEE

*also*POOR LOUISE, Sung by M^{rs} REELEY.*The Music by*

G. HERBERT RODWELL.

No tear was in her eye.



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 LOVE, I ABJURE THEE Mr. TEMPLETON.
 TO READ THE STARS PRETENDING Miss SHIRREFF.
 THE INVITATION TO THE BALL Miss SHIRREFF.
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"The Music in Gustavus the Third is a decided hit.—Phillips' ballad, "When time hath bereft thee," deserves to be as great a favorite as "Teach me to forget," or "Oh no, we never mention her;" and where can be found more catching morceaux than Miss Shirreff's "Masquerade Song," and Templeton's ballad, "I love her, how I love her," and "Answer, mighty Sorceress."—The "Galop" and "Airs de Ballet" are arranged by Henri Herz, whose gusto at adaptation for the Piano is unrivalled; whilst the Publishers have wisely submitted the selection of the Airs for the Pianoforte to Burrows, whose arrangements of "William Tell," "Massaniello," "Tancredi," &c. are well known and justly appreciated. We need only add, for the edification of the lovers of Tersiphoire, that the arrangement of the Quadrilles has been under the direction of the master taste of Weippert."—The Auk, December 8th, 1853.

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I'LL FOLLOW THEE, THRO' WEAL OR WOE.

Ballad

Dedicated to, & Sung with unbounded applause, by

MISS ASHE,

The Words & Music, by

MRS HILL WILLSON.

Ent. Sta. Hall.

Price 2^d.

D U B L I N .

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Where an extensive assortment of Grand, Square, & Cabinet Piano-Fortes Harpsichords,
by the most eminent Makers, may constantly be seen.

I'll follow thee, thro' weal or woe

THE WORDS & MUSIC BY

M^{rs} Hill Wilson

ANDANTE con Esp.

ritard

lento

accelerando

O'er fro-----zen plains or burn-----ing sand, I'll

4

fol...low thee thro' weal or woë, Ah what is now my

na...tive land Where thou goest I will go,

accelerando un poco.
Say not they'll tear me from thy breast,

Agitato *accel. ad lib.*
All o...ther tri...als I could brave, And

ritard *espress*

then at length how calm I'd rest If dear-est

lento.

I might share thy grave.

pp

My love for thee in bright-er hours, Was

warm and true, yet un-re-veal'd,

Now when the dark cloud o'er us lours, That love no

The first system of the musical score, measures 1-4. It features a vocal line and a piano accompaniment in a key with two flats. The vocal line begins with a half note 'N', followed by quarter notes 'o', 'w', 'e', 'n', 't', 'h', 'e', 'd', 'a', 'r', 'k', 'c', 'l', 'o', 'u', 'd', 'o', 'e', 'r', 'u', 's', 'l', 'o', 'u', 'r', 's',',', 'T', 'h', 'a', 't', 'l', 'o', 'v', 'e', 'n', 'o'.

more can be conceal'd.

The second system of the musical score, measures 5-8. The vocal line continues with a half note 'm', followed by quarter notes 'o', 'r', 'e', 'c', 'a', 'n', 'b', 'e', 'c', 'o', 'n', 'c', 'e', 'a', 'l', 'd', '.', The piano accompaniment provides harmonic support with chords and moving lines.

f Still, still you say that we must part, *accel.* Then soon my

The third system of the musical score, measures 9-12. The vocal line starts with a half note 'S', followed by quarter notes 't', 'i', 'l', 'l', 'y', 'o', 'u', 's', 'a', 'y', 't', 'h', 'a', 't', 'w', 'e', 'm', 'u', 's', 't', 'p', 'a', 'r', 't',',', 'T', 'h', 'e', 'n', 's', 'o', 'o', 'n', 'm', 'y'. The piano accompaniment includes a forte (*f*) dynamic marking and an acceleration (*accel.*) marking.

ritard spi-rit will be free, *accel.* For soon shall rest this beating

The fourth system of the musical score, measures 13-16. The vocal line begins with a half note 's', followed by quarter notes 'p', 'i', 'r', 'i', 't', 'w', 'i', 'l', 'l', 'b', 'e', 'f', 'r', 'e', 'e',',', 'F', 'o', 'r', 's', 'o', 'o', 'n', 's', 'h', 'a', 'l', 'l', 'r', 'e', 's', 't', 't', 'h', 'i', 's', 'b', 'e', 'a', 't', 'i', 'n', 'g'. The piano accompaniment features a ritardando (*ritard*) and an acceleration (*accel.*) marking.

heart My spi... rit then will

fol... low thee, My spi... rit then... will

fol... low thee, will fol... low thee, will

accel
fol... low thee.

‘TO LILLA’,
Ballad,
as Sung by
MISS ASHE,
at
The Nobilities Concerts,
 and the
Public Concerts in Dublin,
Written and Composed
 BY
HENRY KNIGHT SAYERS ESQ^R

Ent. Sta. Hall.

Pr. 2/-

London, Printed & Published by
J. DEAN,
118, New Bond Street, opposite Conduit Str.^t

The first of these is the fact that the
 number of cases of the disease has
 increased in the last few years.
 This is due to the fact that the
 disease is more common in the
 tropics than in the temperate
 regions. It is also more common
 in the lower classes of society than
 in the upper classes. This is due
 to the fact that the lower classes
 live in more crowded and unhygienic
 conditions than the upper classes.
 The disease is also more common
 in the summer months than in the
 winter months. This is due to the
 fact that the disease is more common
 in the tropics than in the temperate
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 in the lower classes of society than
 in the upper classes. This is due
 to the fact that the lower classes
 live in more crowded and unhygienic
 conditions than the upper classes.

"TO LILLA"

Written & Composed by
H. H. Sayers Esq.^r

Arranged by
F. W. Smith.

VOCE. 

Moderato.

PIANO 

FORTE.





Oh! Lil-la love meet me to night By the

p

streamlet that flows thro' the vale: The stars love will lend thee their

light, Whilst flowrets are scenting the gale. Oh!

espress: lento

come for to morrow I go, O'er mountains a-way far from

dolce ad lib:

thee! Im - patient to meet the dread foe And

ritard.

win thee by bra - ve - ry. Im - patient to meet the dread

foe And . . . win thee by bra - ve - ry.

ad lib:

f

g^{va} *loco*

fz *fz*

Fresh lau-rels shall wave o'er my fame Ere my

f

sword shall return to its sheath And terror shall wake at my

name Ere my brows wear love's myr-tle wreath. The

energico soldiers first dream should be glo-ry And the edge of his sword should ap-
espress: ad lib:

prove Him wor- thy of bright page in sto- ry, Ere he

ritard:

rest on the bosom of love Him worthy of bright page in

sto- ry Ere -- he rest on the bosom of love.

ad lib:

ad lib: *f*

gva *loco*

fz *fz*

Slower. with feeling.

The sound of thy last words shall dwell, And the

p

light of thy bright eyes shall flash, On my heart like some power-ful

spell To urge me where fiercest foes clash Then

f

lento con esp:

as I up- lift this strong sword I will think dearest Lil- la of

dolce ad lib:

a tempo

thee! And thy name shall go forth as the word Of

ritard:

battle and vic - to - ry And thy name shall go forth as the

word Of bat - tle and vic - to - - ry.

ad lib:

ad lib: *f*

gva *loco*

fz *f*

LOVE IS LIKE - OH VERY LIKE!

Rondeau

The Words by

E. SWIFTE ESQ^r

The Music by

C. SMITH.

Ent. at Sta. Hall.

Price 2/-

LONDON.

PUBLISHED BY J. POWER, No 34, STRAND.



LOVE IS LIKE — OH VERY LIKE!

*Allegretto.***MOLTO****SCHERZANDO**

The musical score is written for piano and voice. It begins with a treble and bass staff in D major (two sharps) and 2/4 time. The tempo is marked 'Allegretto.' and the dynamics are 'MOLTO' and 'SCHERZANDO'. The piano part features a lively, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line enters in the third measure of the first system. The lyrics are: 'Love is like oh ve-ry like! Ev'-ry thing that's sweet and fly-ing: Sunbeams on the snow that strike, ro-ses 'neath the tem-pest dy-ing.' The score consists of three systems of music, each with a vocal line and a piano accompaniment.

Love is like oh ve-ry like! Ev'-ry thing that's sweet and fly-ing:

Sunbeams on the snow that strike, ro-ses 'neath the tem-pest dy-ing.

Love is fair—oh ve—ry fair! But the fair—er, still the weaker:

ad lib.
Let then simple hearts be—ware Of the wars that wait his seek—er

Colla Voce.

a tempo.
Love is like—oh ve—ry like! Ev—ry thing that's sweet and fly—ing:

Sunbeams on the snow that strike, ro—ses 'neath the tempest dy—ing.

f

Love is true - oh ve - ry true! - But his truth mis - for - tune crushes:

Oh how fast his pin - ions flew! - Oh how fast - er

sor - row rush - es! - Love is bold - oh ve - ry bold!

But his boldness is our danger: Ere his win - ning tale be told,

ad lib: *h-* *a tempo* 5

Keep, oh keep the Boy a stranger! Love is like- oh ve-ry like!

Colla Voce.

Ev'-ry thing that's sweet and fly-ing: Sun-beams on the

snow that strike, ro-ses 'neath the tem-pest dy-ing.

f

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Peace my Heart,

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Herz mein Herz

Arranged by

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MIS BYFELD.

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AT THE

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Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

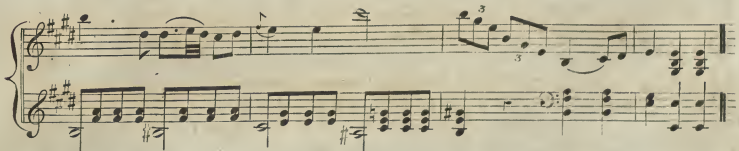
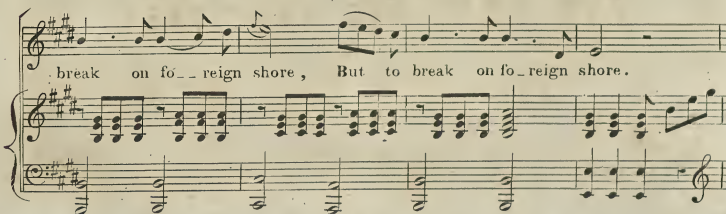
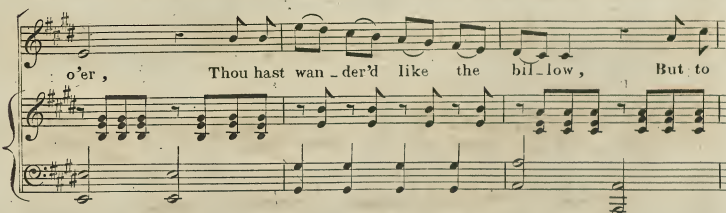
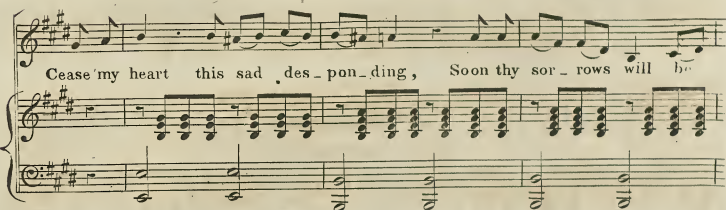
Handwritten musical notation on a staff, including notes and rests.

Handwritten musical notation on a staff, including notes and rests.

"CEASE MY HEART."

1

*Moderato,
con
Affetto.*



Andante.

Ne'er a - gain by chrys - tal foun - - - tain, With the myr - tle bloom a -

bove, When the ro - - sy hours are fa - ding, May I

list the voice I love, may I list the voice I

love.

Cease my heart.

Allegretto.

Cease my heart this sad des - pon - - ding, Soon thy sor - rows will be

o'er, Thon hast wan - der'd like the bil - low, But to

break on fo - - reign shore, But to break on fo - - reign

shore.

Cease my heart.

J. W.

I MET THEE IN THE FESTIVAL.
as Sung by

MISS ASHE.

AT THE

Rotunda & Private Concerts.

COMPOSED AND DEDICATED,

TO

Miss Thomas.
Patience, Junr.

BY

ROBERT ORR.

Ent^d Sta. Hall

LONDON.

Price 2/.

Published (for the Author) by WILLIS & CO. 55. St. James's St.
and 7. Westmorland St. Dublin.



Wm.

I MET TOM IN THE MOUNTAINS

ALL THE LONG JOURNEY

The musical score is written on ten staves, organized into five systems of two staves each. The notation is in a single system, likely for a single melodic line. The notes are handwritten and somewhat faded. The lyrics are written below the staves, corresponding to the musical phrases. The paper is aged and shows some staining and wear.

ALL THE LONG JOURNEY

I MET TOM IN THE MOUNTAINS

ALL THE LONG JOURNEY

I MET TOM IN THE MOUNTAINS

ALL THE LONG JOURNEY

I MET TOM IN THE MOUNTAINS

I MET THEE IN THE FESTIVAL.

3.

Written and Composed by,

ROBERT ORR.

8^{va}

ANDANTE.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'ANDANTE'. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand. The introduction includes dynamic markings such as *f*, *Ped*, *p*, *pp*, *cres*, and *f*. The voice part enters with the lyrics: "I met thee in the fes-ti-val, The gay, the great, were crowded there, The lov'd, the lovely but 'mid all, Was none like thee so". The piano accompaniment continues throughout the vocal lines, with dynamic markings like *p* and *f* indicating changes in volume. The score concludes with a double bar line and the initials "V.S." at the bottom right.

V.S.

4 *ritard ff* *tempo p*

bright, so fair, was none like thee so bright so fair Thy tuneful

p

voice, was heard a-mong, The sighs that echoed back each

ritard mf tempo p

tone, And bright eyes wept, at thy sweet song, And bright eyes

ff *pp*

wept, at thy sweet song, As tho' its sorrows were their

own, As tho' its sor- rows were their own, And bright eyes

tr *cres*

wept, at thy sweet song, as tho' its sor- rows were their

p *ad lib.* *tempo*

own, were their own, were their own. Sym

accel. *Ped*

f ** Ped. **

Volti

6

2^d VERSE.

I lov'd thee then with all the truth, The treasur'd truth, of

this fond heart, With that wild hope that flies with youth, With fervor that can

ne'er depart, With fervor that can ne'er de-part. I love thee still, as exiles

love the home they've left in hopelessness; Which men'ry seeks where'er they

rove, Which mem'ry seeks where e'er they rove, Despairing but not lov'd the

less, Despairing but, not lov'd the less, Which mem'ry seeks where e'er they

rove, Despairing but not lov'd the less, not lov'd the

less, not lov'd the less.

8

3^d VERSE.

Fare-wel! — thou wert the worshipping star, That hover'd o'er my

des.ti.ny, The ray that pointed from a-far, The haven where my

rest would be, The haven where, my rest would be, In princely halls, Still dost thou

shine, And with high hopes, each bosom fill; While this de-vo- - - - ted heart of

mine, While this de-vo- - - - - ted heart of mine; 'Mid de-so-la-tion, loves thee

still, 'Mid de-so-la-tion, loves thee still, While this de-vo- - - - - ted heart of

mino, 'Mid de-so-la-tion loves thee still, loves thee still, loves thee

still.

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Madame Vestris,

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End. Sta. Hall.

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TITANIA'S LOVE.

*Allegretto
con
Anima*

p *mf*

Child of earth with the golden hair, Thy

soul's too pure and thy face too fair to dwell with the creatures of

mortal mould whose lips are warm as their hearts are cold.

p

Roam roam to our fairy home Child of earth with the golden hair.

mf *mf*

Thou shall dance with the fair-ry queen Through

p

summer nights on the moon-lit green To mu... sic murmuring

pp

sweeter far Than ev... er was heard 'neath the mornings

mf

Animato

star. Roam, roam to our fai-ry home, Child of earth with the

gold-en hair Roam roam to our fai-ry home

mf

Child of earth with the golden hair.

f

8 I'll rob of its sweets the humble bee I'll

crush the wine from the cowslip - tree I'll pull thee berries I'll

heap thy bed of downy moss and the poppies red. *mf* Roam roam to our

fairy home Child of earth with the golden hair. *mf*

pp Dim sleep shall woo thee my darling boy In her mildest mood with

dreams of joy and when with the morning ends her reign

pp

Pleasure shall bid thee welcome a...gain. Roam roam to our

h *Animato* *p*

fairy home Child of earth with the golden hair Roam roam to our fairy home

mf

Child of earth with the golden hair.

f 8.

91
BONNIE JEANNIE GRAY,

A Scotch Ballad,

SUNG BY WRITTEN BY MISS INVERARITY

WILLIAM PAUL,

The Symphonies & Accompaniments

— BY —

R. WEBSTER.

Ent. Str. Hall.

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BONNIE JEANNIE GRAY,

The Words by W. Paul.

Arranged by R. Webster.

ANDANTE
E CON
ESPRESSIONE

Oh whar was ye sae late yestreen? My bonnie Jean-nie Gray, Your

Mither mist ye late at e'en, And eke at break o' day.

deces:

espres:

Your Mith-er look'd sae sour and sad, Your Fath-er dull and wae— Oh

whar was ye sae late yes-treen? My bon-nie Jean-nie Gray, Your

espres:

Mith-er look'd sae sour and sad, Your Fath-er dull and wae— Oh

whar was ye sae late yes-treen? My bon-nie Jean-nie Gray.

mf

Dear Sis...ter sit ye down by me, And let nae--bo---dy ken, For

I hae prom...is'd late yes..treen, To wed young Ja...mie Glen.

Con espres:

The melt...ing tear stood in his e'e—What heart could say him nay? As

aft he vow'd, thro' life I'm thine My bon-nie Jean-nie Gray. The

Con esprest

melt...ing tear stood in his e'e—What heart could say him nay? As

aft he vow'd, thro' life I'm thine My bon-nie Jean-nie Gray.

mf

The Pilot.

Price 2/-

Composed by S. Nelson.

Arranged by John Barnett.

London, Mayhew & Co. Music Sellers to the Royal Family, 17, Old Bond Street

ANDANTINO
COL' ANSIETÀ.

The musical score is written for piano and voice. It begins with a treble and bass staff for piano accompaniment. The tempo is marked 'ANDANTINO' and the mood 'COL' ANSIETÀ'. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand. The voice part enters with the lyrics 'Oh! Pi... lot 'tis a' followed by 'fear... ful night There's danger on the deep I'll come and pace the'. The score includes dynamic markings such as 'ff' (fortissimo) and 'p' (piano). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The Pilot. (Nelson and Barnett)



deck with thee I do not dare to sleep Go down go down the Sai_lor

cried This is no place for thee - - Fear not but trust in

Pro - - vi - dence Where - - - ver thou may'st be.

PIU AGITATO.

ADAGIO.

Ah! Pi - - - lot dan - - - gers

of - - - ten met we all are apt to slight And

thou hast known these ra - - - ging waves But to sub - - due their -

might It is not a - - - pathy he cried That

gives this strength to me - - - - Fear not but trust in

4.

Piu Lento

Pro--vi-dence Wher--e--ver thou may'st be.

On

PIU LENTO ED ANIMATO.

such a night the sea engulph'd My father's life-less form My

on--ly brother's boat went down In just so wild a storm And

ff

The Pilot. (Nelson and Barnett)

such perhaps may be my fate But still I say to -

Piu Lento.
thee - - - Fear not but trust in Pro - vi - dence Wher -

- e - - ver thou may'st be . . . *pp*

104.

THE DARK SULTANE.

Sung by

MRS WAYLETT.

The Poetry

By

The Right Hon^{ble} Lord Byron,

The Music Composed

By

ALEXANDER LEE.

Also the following from THE BEAUTIES or BYRON by the same Composer.

Why comes he not?

There's not an eye will weep for me.

The Tear.

Thou art not false but thou art fickle.

Though the day of my destiny's over,

The Bird of Love.

The Garden of roses.

Printed by

London, Goulding & D'Almaine, Scho Square.

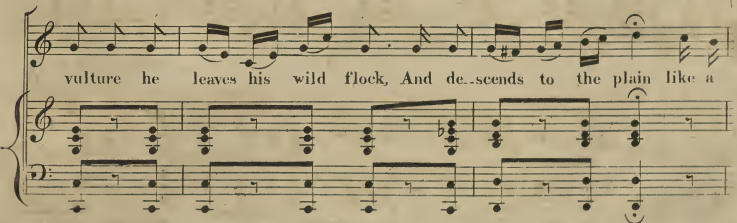
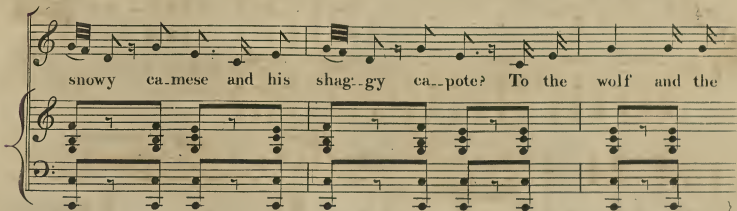
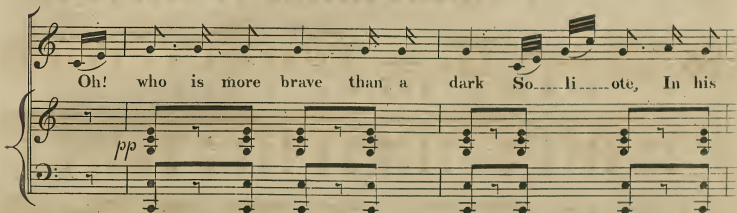
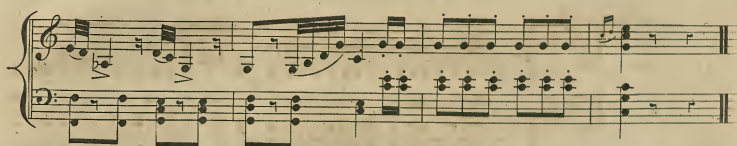
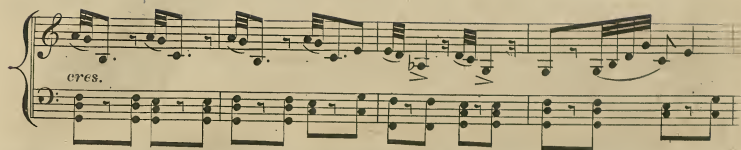
Pr 26

The dark Suliste

ALLEGRO
MODERATO.

The musical score is written for piano in 6/8 time. It consists of five systems of staves. The first system is a grand staff with treble and bass clefs, marked *mf* and *pp*. The second system continues the grand staff, marked *cres.*. The third system continues the grand staff. The fourth system is a grand staff with treble and bass clefs, marked *ff*. The fifth system is a grand staff with treble and bass clefs, marked *pp*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *mf* to *pp* and *ff*.

The dark Suliste,



The dark Solito.

stream from the rock. *p* *Tam..bour..gi! Tam..bour..gi! thy

Cres: 'la..run a.....far... Gives hope to the va..liant, and pro.....mise of

war...; Tam..bour.....gi! Tam..bour.....gi! Tam..bour.....

...gi! All the sons of the Mountains a.....

The dark Soliste.

* Tambourgi. Drummer.

...rise at the note, Chi...mi-ri-ot, Il...ly-ri-an, and dark Su-li-ote! All the

sons of the Mountains a...rise at the note, Chi...ma-ri-ot, Il...ly-ri-an, and

dark Su-li-ote!

ff

The dark Suliote.

I ask not the pleasures that riches sup-ply, My Sabre shall win what the

Feeble must buy; Shall win the young bride with her long flowing hair, And

ma...ny a maid from her Mother shall tear. Tam...

bour-gi! Tam-bour-gi! thy 'la...rum a...far Gives hope to the

The dark Sullote,

va...liant, and pro...mise of war; Tam...bour...gi! Tam...

...bour...gi! Tam...bour...gi! All the

sons of the Mountains a...rise at the note, Chi...ma-riot, Il...ly-rian, and

dark So...li-ote! All the sons of the Mountains a...rise at the note, Chi...

...mariot, Il...ly...ri...an, and dark Su...li...ote!

love the fair face of the maid, in her youth, Her ca...

pp

ad lib. *tempo 1mo*

...res...ses shall lull me, her music shall soothe; Let her bring from the chamber her...

many tond lyre, And sing us a song on the fall of her sire.

Tam_bour_gi! Tam_bourgi! thy 'la_rum a....far... Gives hope to the

va_liant, and pro_mise of war... Tam_bour_gi! Tam

bour_gi! Tam_bour_gi..!

The dark Sultane.

ENTER BY GOULDING
Sons of
LONDON

SOPRANO. *pp*
All the sons of the Mountains a....rise at the note, Chi....

ALTO. *pp*
All the sons of the Mountains a....rise at the note, Chi....

TENOR
1st and 2nd *pp*
All the sons of the Mountains a....rise at the note, Chi....

BASS. *pp*
All the sons of the Mountains a....rise at the note, Chi....

PIANO
FORTE. *pp*
All the sons of the Mountains a....rise at the note, Chi....

...mariot, Il...ly.ri.an, and dark Su.li...ote! All the sons of the Mountains a....

...mariot, Il...ly.ri.an, and dark Su.li...ote! All the sons of the Mountains a....

...mariot, Il...ly.ri.an, and dark Su.li...ote! All the sons of the Mountains a....

...mariot, Il...ly.ri.an, and dark Su.li...ote! All the sons of the Mountains a....

rise at the note, Chi...mariot, Il...ly...ri...an, and dark Su...li...ote!

rise at the note, Chi...mariot, Il...ly...ri...an, and dark Su...li...ote!

rise at the note, Chi...mariot, Il...ly...ri...an, and dark Su...li...ote!

rise at the note, Chi...mariot, Il...ly...ri...an, and dark Su...li...ote!

ff

ff

ff

ff

A CATALOGUE OF NEW VOCAL MUSIC,
PUBLISHED BY
GOULDING AND D'ALMAINE, 20, SOHO SQUARE, LONDON.

SONGS, BALLADS, &c.

	Sung by	Poetry by	Composed by		Sung by	Poetry by	Composed by		
Al! no, 'tis promised to me	Miss Cawse	Do.	Rodwell	20	Love's a little Pet	Miss Forde	Barnett	20	
Are you angry, Mother?	Miss Stephens	Do.	Bishop	20	My Father Land	Mr. Beaham	Mrs. Kerr	20	
Are there tidings in you?	Mrs. Wood	Haynes Bayly	Do.	20	Mistral	Various	Haynes Bayly	Phillips	20
Vessel!	Do.	Do.	Do.	20	Merry Mountain Horn	Madame Vestris	Bishop	20	
At the silent Hour	Miss H. Cawse	Do.	Rodwell	20	My Emma, my darling	Various	Hogg	20	
* Alphabet	Mr. Wilson	Do.	Miss Lyon	20	My silent Heart	Miss H. Cawse	Mrs. C.B. Wilson	Rodwell	20
Banks of Ananias	Do.	Do.	Rodwell	20	Oh, Warrior of England	Mr. H. Phillips	Bishop	20	
* Beautiful Brunette	Miss H. Cawse	G. Linley	Do.	20	Oh! leave me to my sorrow	Various	Haynes Bayly	Stevenson	20
* Banks of the Moselle	Do.	Do.	Rodwell	20	Oh! tempt me not with	Do.	Do.	Do.	20
Bird of Love	Mrs. Waylett	Do.	Do.	20	jews bright	Mrs. Waylett	F. H. Burney	Bishop	20
* Banner of Leon	Various	Mrs. Heanans	Barnett	20	On the Hills I wander'd early	Mr. Wood	Haynes Bayly	Do.	20
* Beautiful Blue Violets	Mrs. Waylett	Do.	Rodwell	20	Over the sea	Madame Vestris	Do.	20	
Congratulations	Mrs. Waylett	Haynes Bayly	A. Lee	20	Oh, now we never	Various	Haynes Bayly	Do.	20
Come to me now	Various	F.W.N. Bayley	Parry	20	Return, O my Love	Mrs. Wood	Do.	Rodwell	16
Come, sit in the Sunshine	Mr. Broadhurst	W. Walton	Bishop	20	* Rhine Wine Song	Mrs. Wood	J. R. Planché	Bishop	20
Come where the Fountains	Mr. Beaham	J. R. Planché	Do.	20	Roland	Various	J. R. Planché	Do.	20
Come, deck me for the	Miss H. Cawse	Haynes Bayly	Bishop	20	Round our own Fire-side	Mrs. Wood	F. Linley	Do.	20
Dance	Do.	Do.	Do.	20	She never blamed him	Mrs. Wood	Haynes Bayly	Bishop	20
Come, Love, to me	Miss Stephens	Do.	Do.	20	Sweet Eyes	Mrs. Fitzwilliam	Barnett	20	
* Child of the West	Miss Poole	F.W.N. Bayley	Hodson	20	Sweet Love	Miss Cawse	Do.	Bishop	16
Death of Herod	Mr. Beaham	Do.	Rodwell	20	Soon I leave thee, Land of	Various	G. Linley	Do.	20
Dark Solitude	Mrs. Wood	Lord Byron	Do.	20	Sorrow	Do.	Do.	Do.	20
Evergreen Tree	Various	Haynes Bayly	Bishop	20	* The Gen that does lurk	Various	Hodson	20	
False Rosabelle	Miss Poole	Do.	Do.	20	quickly how	Do.	Do.	Do.	20
Friendship	Mr. Miller	Do.	Do.	20	Though the day of my des-	Mr. Gould	Lord Byron	Do.	20
Fly forward, my Boat	Mr. Wood	Haynes Bayly	Bishop	20	tiny's over	Do.	Do.	Do.	20
From distant Climes, a	Do.	Do.	Rodwell	20	The Thames	Mr. H. Phillips	Do.	Neikomm	20
Traveller	Do.	Do.	Do.	20	* The Swiss Cup	Various	Do.	Barnett	20
Guess the Name	Miss H. Cawse	Haynes Bayly	Bishop	20	* The Swiss Toy Girl	Mrs. Waylett	Do.	Barnett	20
Green Hills of Tyrol	Various	G. Linley	Rossini	20	* The Swiss Ballad Singer	Miss Romer	Do.	Barnett	20
Garden of Losses	Mrs. Waylett	Lord Byron	Do.	20	Tell me that he lives	Mrs. Wood	Haynes Bayly	Bishop	20
Heaven's Trevor	Miss H. Cawse	Do.	Do.	20	Thou art not false	Mrs. Waylett	Do.	Do.	20
Here's a Bumper	Mr. Beaham	Haynes Bayly	Bishop	20	The Rose will cease to blow	Various	Guyott	16	
Here's a Health to thee, Mary	Mr. Gould	Do.	Rodwell	16	The Briton's Home	Mr. Beaham	Do.	Hodson	20
Ho! Helms-Lee	Mr. H. Phillips	Do.	Do.	20	* The Captivity	Various	Do.	Rodwell	20
Home of my Pride	Do.	Do.	Do.	16	* The Exiled Knight	Mr. Beaham	Do.	Hodson	20
Homer's Lamentation	Mrs. Wood	Do.	Rodwell	20	The Gathering of the Clans	Mr. Beaham	Hogg	Bishop	20
I wore the robes of a noble	Miss H. Cawse	Haynes Bayly	Bishop	20	* The Girl of Cadiz	Mrs. Waylett	Lord Byron	Do.	20
Heir	Do.	Do.	Do.	20	* The Glass Eye	Miss H. Cawse	F.W.N. Bayley	Hodson	20
I wish I could remember	Mr. H. Phillips	Do.	Do.	20	* The Parting	Mrs. Waylett	Do.	Hodson	20
I have round'd the World	Do.	Do.	Do.	16	The Pirate's Song	Mr. Beaham	Do.	Guyott	20
over	Do.	Do.	Do.	20	The Tear	Do.	Do.	Do.	20
I love Thee!	Various	Do.	Do.	20	These joyous Village Bells	Miss Somerville	Haynes Bayly	Bishop	20
I'd be your Shadow	Miss Somerville	Haynes Bayly	Bishop	20	Tuscan Wine	Mr. Beaham	Do.	Barnett	20
I'll love thee evermore	Various	Mrs. Kerr	Do.	20	There's not an eye will weep	Mr. H. Phillips	Lord Byron	Do.	20
I'll watch for Thee	Various	Do.	Do.	20	Tenish me to forget	Do.	Haynes Bayly	Bishop	20
Isle of Beauty	Do.	Do.	Do.	20	* They mourn me dead	Mr. Wood	Do.	Rodwell	20
* If e'er one sad'ding	Mrs. Wood	Mr. Kerr	Do.	20	They say my Love is dead	Various	Do.	Do.	20
Thought of me	Do.	Do.	Do.	20	* The Motherless	Miss H. Cawse	Do.	Hodson	20
I satel mid the glow	Various	F.W.N. Bayley	Bishop	20	* The Warrior's Bride	Mr. Parry, jun.	Do.	Rodwell	20
Through	Do.	Do.	Do.	20	Toujour je m'aime	Various	Do.	Bishop	20
I've heard my own dear	Miss H. Cawse	Haynes Bayly	Do.	20	Under the Shade	Mr. Wilson	Do.	Rodwell	20
"Mother sing"	Do.	Do.	Do.	20	Will you love me not	Miss Somerville	Lord Byron	Do.	20
* I cannot love another	Do.	Do.	Hodson	20	Will you love me then	Miss Romer	Do.	Rodwell	20
It was a Dream	Mr. Gould	Haynes Bayly	Bishop	20	* With Thee beside me	Miss Sherif	Do.	Hodson	20
It is not on the Battle Field	Mr. Supio	Do.	Rodwell	20	When the sails are furled	Mrs. Yates	Do.	Rodwell	20
Life Boat	Mr. H. Phillips	J. S. Knowles	Neikomm	20	Where do Fairies hide their	Various	Haynes Bayly	Bishop	20
L'Esperance	Mr. H. Phillips	Haynes Bayly	Bishop	20	heads	Do.	Do.	Do.	20
Life's current	Various	Do.	Do.	20	Ye bright and glittering	Mr. Wood	Do.	Rodwell	16
Lily's a Lady	Do.	Do.	Rodwell	20					

VOCAL DUETS.

		s. d.		s. d.	
A. B. C.	Parry	1	Say what is Love	Do.	20
A Wreath of sweet Roses	Do.	1	Stay, Annette, stay	Bishop	20
Bards have Sung	Verde	1	Sweet perfume breathing	Do.	20
Busy, curious, thirsty Fly	Endin	2	Tell, Oh tell me what is Love?	Bishop	20
By the pale Moonbeam	Linley	2	The last Links are broken	P. Steers	16
Content	Verde	2	Thou art not false	Do.	20
Ere the stars of Night arise	Bishop	2	Three Nutcrackers, No. 1 and 2	Barnett	36
How oft to that wild Note	Do.	2	'Tis now the Hour when Spirits	Rodwell	26
Let when Show'r's descending	Arranged by Bishop	2	To the Home of my Childhood	Adapted by Bishop	20
Lovely Maidens, sing	Spor	2	When the Nightingale's note of Love	Bishop	20
Mary, awake	Verde	2	When Orchard Boughs	Rodwell	20
Must there be ever in Life's Chalice be	Bishop	2	When drunk'd to part	Bishop	20
Oh! I no we never meet	Do.	2	Will you think there is a Name	Adapted by Bishop	20
On the Reeds of the Ivedy Thicket	Rodwell	2	Will you come where the Sweet Briar grows!	Barnett	20

GLEES.

Are there tidings in you Vessel!.....	(3 Voices).....	Bishop.....	Patriotic Swiss Song.....	(3 Voices).....	Mrs. Kerr.....
Come to the sunset true.....	(4 Voices).....	Godbe.....	See the Mountain of the Forest.....	(3 Voices).....	Bishop.....
Come over the Lake, Love.....	(4 Voices).....	Bishop.....	Sigh not for Summer Flowers.....	(3 Voices).....	Do.....
Could the day but restore me.....	(4 Voices).....	Do.....	Strike the Lyre.....	(3 Voices).....	Mrs. Kerr.....
* Drinking Song of the Men of Baste.....	(3 Voices).....	Do.....	Take again all you gave.....	(4 Voices).....	Bishop.....
Ho! Helm-as-lee.....	(4 Voices).....	Do.....	* The Rhine Falls.....	(3 Voices).....	Do.....
Hark the Fairy Music.....	(3 Voices).....	Do.....	* The Pilgrims.....	(3 Voices).....	Do.....
Merrily, Merrily.....	(3 Voices).....	Mrs. Kerr.....	Who first will strike the Deer?.....	(3 Voices).....	Do.....

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THE LADY LEAVES THE BANQUET HALL.

A Romance of Palestine?

AS SUNG WITH RAPTURE'S PLAUDITS BY

Madame Vestris,

AND ALSO BY

Miss Conser. and M^{rs}. Waylett?

The Words by

CHARLES ARNOLD ESQ^R.

(Author of the Deep Blue Sea &c)

The Music by

HENRY RUSSELL.

Ent. Sto. Hall

Pr. 2/-

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Just Published. The Polish Drum, by C. Arnold. 2/-

THE LADY LEAVES THE BANQUET HALL.

ALLEGRETTO MA NON TROPPO VIVACE.

ALLLEGRETTO MA NON TROPPO VIVACE.

The la-dy leaves the banquet hall, The hall of mirth and song; Still,

as the night, her light steps fall, The mar - bled plain a - long. But

The lady leaves the banquet hall.

Tempo primo

oft she starts, as the Mos-lem harps, Ring forth their joy-ous,

cres *f*

Con Espressione.

joy-ous strain; And the la- - dy sighs, to list that sound, She may

p *cres.*

slen: *piu lento.*

ne- - ver, ne-ver hear a-gain. She may ne-ver, ne-ver hear a -

dot.

a tempo.

gain. The la-dy leaves the fes-tive hall, The

pp

The lady leaves the banquet hall:

cres.

hall of Dance and Song; . . . Light - ly her trem - bling

cres.

f

foot - steps fall, the shi - ning Courts a - long.

f *p* *f*

pp

Where

pp *ff*

doth she glide so si - lent - ly, From those who love her well? . . . Why

The lady leaves the banquet hall.

cres. *ral - len - tan - do*

did she shun her fa - ther's eye, When chim'd the mid - night

cres. *f*

Tempo primo.

bell? Ask the young Knight who reins his steed, Be -

dim. *Espressivo.*

- side yon por - tal low; - She hath be - come the

dim. *pp*

Slentando. *molto lento.*

Christians bride, And from Pa - les - tine they go! And from

The lady leaves the banquet hall.

con energia. *Tempo primo.*

Pa-les-tine, from Pa-les-tine they go For him she steals so

cres.

si-lent-ly, From the bow-er of her birth; — To

con energia. *dolce e dim.*

seek a home in Christ-en-dy, Far from her sun-ny

earth.

cres. *f* *ff*

The Lady leaves the banquet hall.

THE KNIGHT RODE FORTH

Sung by

Mrs Betts

at the

Theatre Royal, Drury Lane,

IN THE OPERETTA

OF

THE DOOM KISS,

Composed by

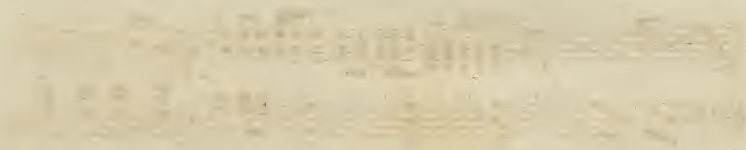
Henry R. Bishop.

Ent. Sta. Hall.

B: 23

LONDON, GOSLING & DALMAINE, SOHO SQUARE.
Manufacturers of Piano Fortes & Military Instruments.

MUSICAL INSTRUMENTS



THE KNIGHT RODE FORTH.

ALLEGRO
MODERATO,
BRILLANTE, E
MARZIALE

The musical score is written for piano in G major (one sharp) and common time. It consists of five systems of staves. The first system begins with a treble staff containing a melodic line with eighth-note patterns and a bass staff with a simple harmonic accompaniment. The second system continues the melody, featuring a triplet in the treble and a more active bass line. The third system shows a change in texture with sixteenth-note chords in the treble and a steady bass accompaniment. The fourth system features a more complex treble melody with sixteenth-note runs and a supporting bass line. The fifth system includes a vocal entry in the treble staff, marked 'The', which is a simple melody. The bass staff continues with a rhythmic accompaniment. Dynamics include *ff* (fortissimo) at the beginning, *p* (piano) and *p Dolce* (piano dolce) in the third system, and *f* (forte) in the fourth system. There are also markings for *3* (triplets) in the second and third systems.

The Doom-kiss.

The Knight &c.

2

Knight rode forth in plu...med pride, With so...lemn oath he

bound him; The Red-Cross shield was by his side, On his

helm the wreath of his pligh...ted bride: And the lovd one's scarf a...

round him. He

fondly smild a...way her sor...row, And still still he cried, "If

e'er I come, If e'er I come, Back a--gain to my native home, I'll

or
wed thee on the

wed thee on the mor-row, I'll wed thee on the morrow, I'll wed thee on the

or
morrow I'll wed thee on the morrow On the

morrow, I'll wed thee on the morrow, on..... the

morrow, on the morrow.

4

Home at last the warrior sped, With joy she flew to

f

fp

meet him, Ma-ny a bit-ter tear she shed, When they

Espress:

told her that her Knight was dead, What rap-ture then to

mf *p*

greet him: No

ff

more she shed the tear of sorrow, For still still he cried, "Oh!"

p *mf* *cres.* *f* *dol:*

The Doom kiss

The Knight &c.

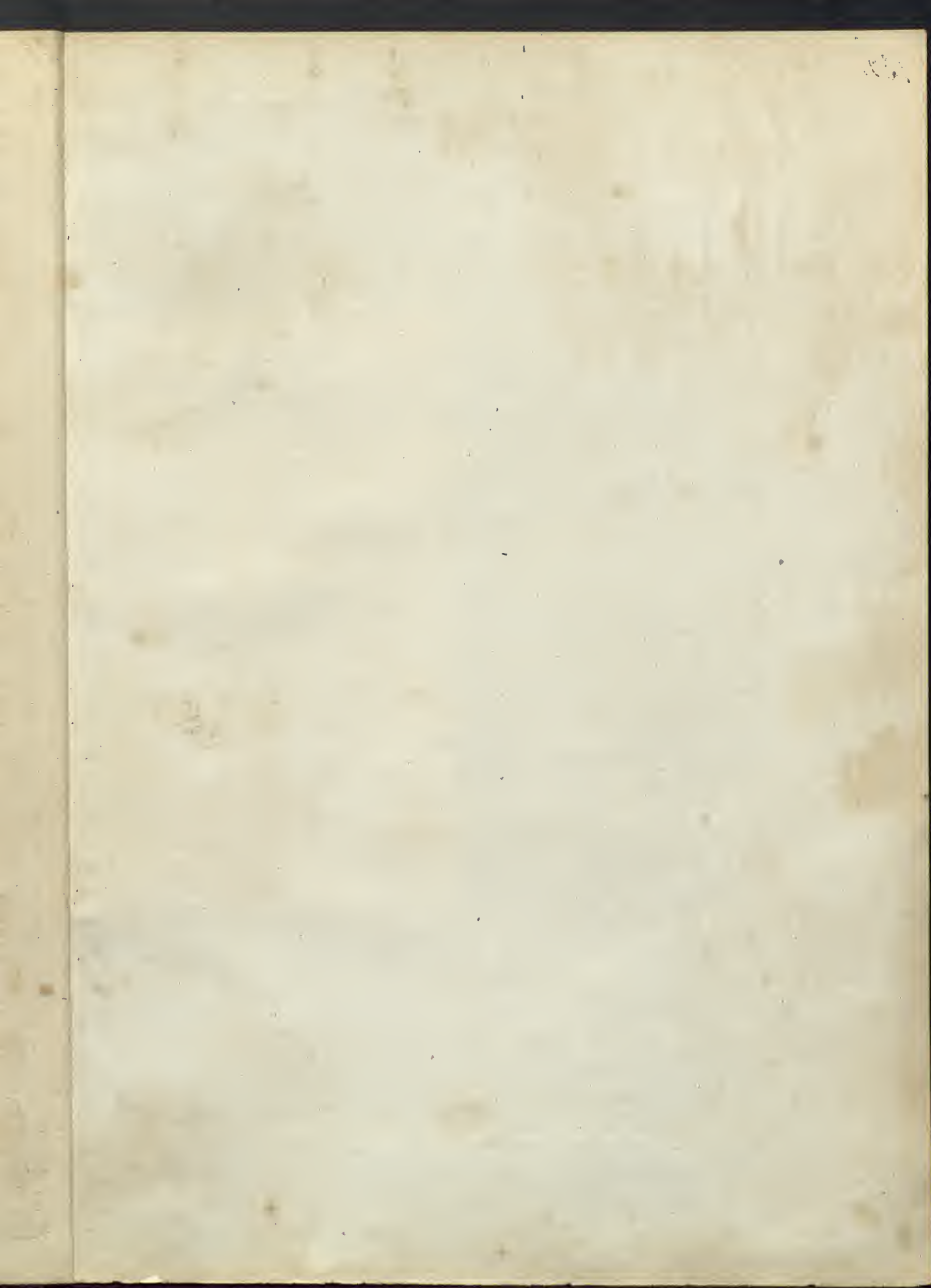
now I'm come — now I'm come.. Back a--gain to my native home, I'll

or
wed thee on the

wed thee on the mor row, I'll wed thee on the morrow, I'll wed thee on the

morrow, I'll wed thee on the morrow, On the
morrow, I'll wed thee on the morrow, On the

morrow on the morrow.



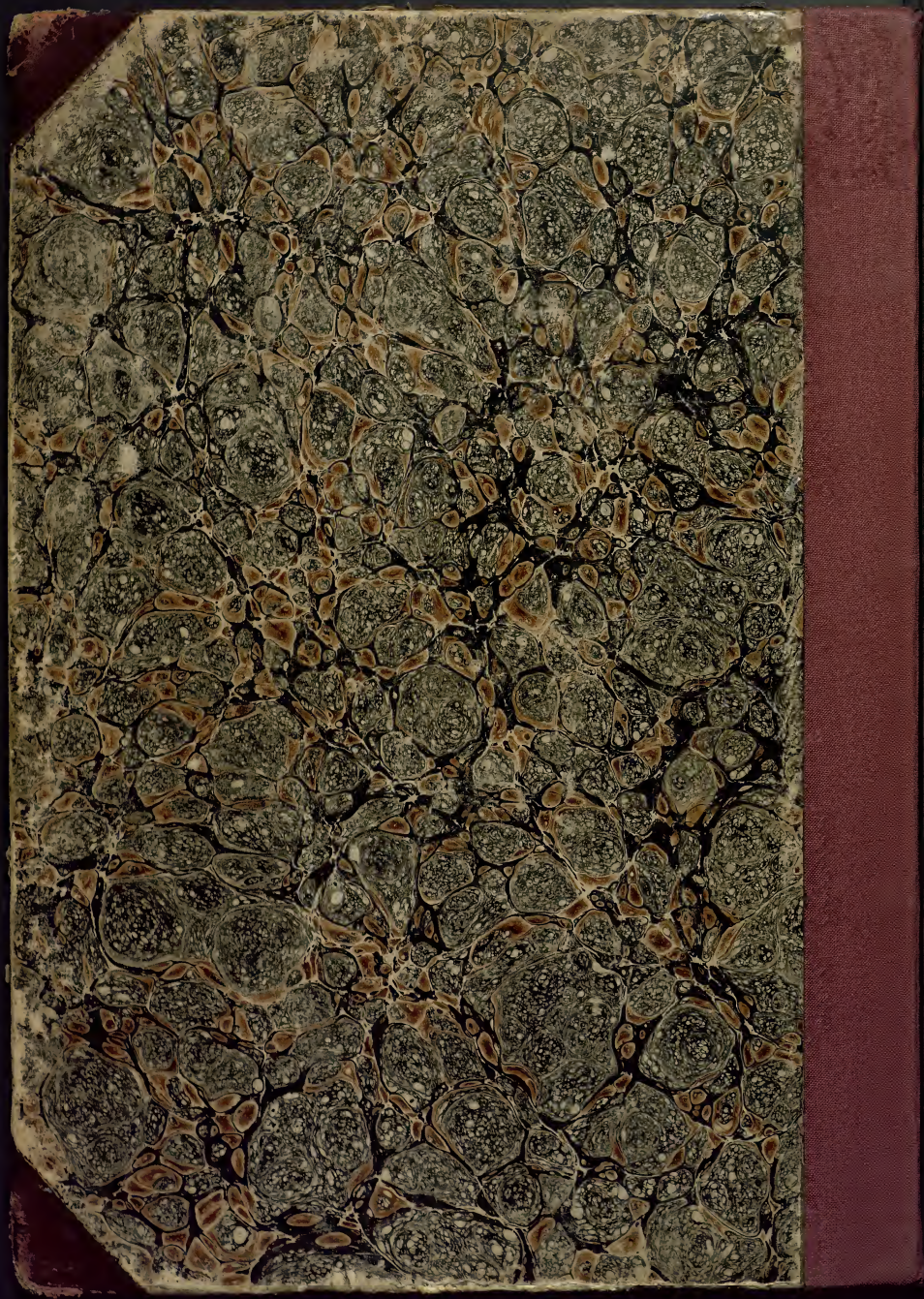
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